Sale Photographic Society
Competition Rules

Introduction

Competitions are held regularly throughout the year. They are a way for authors to receive feedback on their images. It is intended that authors use the feedback that they and others receive to improve their images. Depending on the competition, images may be entered as projected digital images (PDIs) or mounted prints. The competitions are split into several types as follows:

- Merit Competitions (four per year)

  These competitions are about showing any colour image (colour open) or any "black and white" image (monochrome open) that an author has taken, and working to a brief (set subject). Results in these competitions contribute to cumulative points competitions that run across the calendar year.

- Quarterly Competitions (three PDI and three print per year)

  These competitions allow the demonstration of standard photographic techniques namely pictorial recording of an artefact (record); depiction of a person (portrait); depiction of an animal or plant in its environment, or a naturally occurring phenomenon (natural history); work in monochrome (monochrome open); work in colour (colour open); and working in a set photographic style (set subject). Results in these competitions contribute to cumulative points competitions that run across the calendar year.

- Annual Competitions (one PDI and one print per year)

  This 'fourth quarterly' competition and is the same as the quarterly competitions except that trophies are awarded to the authors of winning images and that there is a beginners section.

- Panel Competition (one per year)

  This competition is about assembling a collection of images that work together.

- Ladies versus Gentlemen Competition (one per year)

  A light-hearted competition with the winners gaining bragging rights for the year.

Authors whose entries gain an award will receive printed certificates showing details of their image, the competition and the award. Only members of SPS who are not in arrears can enter competitions.

Merit Competitions

All four merits competitions are split into two parts; PDI and print. Each part has the same three sections monochrome open, colour open and set subject. Details of the set subject for each competition are published in the SPS syllabus and on the SPS website.

A member of SPS assesses each competition; they give each entry feedback (comments) and a mark out of 20. First, second and third places are given in each section. Placed images gain points (first 3, second 2 and third 1) which accumulate towards annual cumulative points competitions. The person with the most points in each cumulative competition is awarded a trophy at the annual exhibition.

Merit Rules
- A maximum of eight entries per author in a competition
- A maximum of three entries per author in any section
- No image can have previously been placed in a SPS merit, quarterly or annual competition
- An image can have previously been entered no more than three times in a SPS merit, quarterly or annual competition
- Entries together with an entry form must be submitted two weeks before a competition
- Except for final printing, images must be entirely the work of the author.

Quarterly Competitions

The six quarterly competitions are organised as three pairs. Each pair occurs over two consecutive weeks; the first week is a PDI competition and the second week is a print competition. A competition has six sections (definitions below) which are record, portrait, natural history, monochrome open, colour open and set subject. Details of the set subject for each competition are published in the SPS syllabus and on the SPS website.

An external judge assesses each competition; they give each entry feedback (comments) and a mark out of 20. First, second and third places are given in each section. Placed images gain points (first 3, second 2 and third 1) which accumulate towards annual cumulative points competitions. The person with the most points in each cumulative competition is awarded a trophy at the annual exhibition.

Quarterly Rules
- A maximum of eight entries per author in a competition
- A maximum of three entries per author in any section
- An image can only be entered as either a PDI or print in one pair of quarterly competitions
- No image can have previously been placed in a SPS quarterly or annual competition
- An image can have previously been entered no more than three times in a SPS merit, quarterly or annual competition
- Entries together with an entry form must be submitted two weeks before a competition
- Except for final printing, images must be entirely the work of the author.

Record Section Definition

The purpose of a record image is to document an artefact such that an observer looking at the image in the future will know exactly what the artefact looked like (including its colour). The artefact in a record image should be sharp all over, interesting and self-explanatory. Peripheral elements of the image such as foreground and background need not be sharp. An image need not be pictorially pleasing, but it is a bonus if it is. A record image must always be accurately titled.

Portrait Section Definition

A portrait image is a representation of a person or a facial picture of a person or persons. They may be formal (in a studio setting), or environmental (such as showing a person's work or hobby). The best portraits show more about the person than just a straightforward snap shot.

Natural History Section Definition

The definition of nature agreed by the Photographic Society of America (PSA), the Fédération Internationale de l'Art Photographic (FIAP) and The Royal Photographic Society (RPS) in June 2014 is used for this section; note, the definition breaks nature photography into two classes nature and

wildlife, this section uses the nature class definition. The agreed definition is [http://rps.org/news/2014/may/nature-definition-agreed]:

> *Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. Scientific bands, scientific tags or radio collars on wild animals are permissible. Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.*

> *No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed. Stitched images are not permitted. All allowed adjustments must appear natural. Color images can be converted to greyscale monochrome. Infrared images, either direct-captures or derivations, are not allowed.*

> *Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife.*

> *Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure where the subjects are totally dependent on man for food.*

> *Images entered in Wildlife sections meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms free and unrestrained in a natural or adopted habitat. Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections. Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. Wildlife images may be entered in Nature sections of Exhibitions.*

Colour Open Section Definition

There are no restrictions on the subject of an open image, but an image that would be a better fit for another section may not do well. An image can be any colour except monochrome.

Monochrome Open Section Definition

There are no restrictions on the subject of an open image. The basis of a monochrome image is one that only has pure black, shades of grey and pure white tones. This basic image may be entirely toned by a single colour. An image that is partially toned or is colour popped is a colour image.

Set Subject Definitions

Each competition will have a set subject section with the topic selected from the range of photographic styles listed below; from time-to-time, other styles may be added. Details of the style for each competition are published in the SPS syllabus and on the SPS website.

Creative Definition

A creative image shows the application of a creative process (a viewer will think that the image is novel, imaginative, ingenious or inspired). This process may use imaginative camera techniques (e.g. slow shutter speeds and panning), subject matter, lighting or viewpoints, image manipulation or the artistic combination of two or more images. Some definitions of creativity require that a creative image should show an altered reality, this is not necessary for SPS creative sections. The use of a single image manipulation technique, e.g. High Dynamic Range (HDR), is unlikely to produce an image that would be perceived as creative.

Travel Definition

A travel image shows a sense of time and place; it portrays a land, its people or culture. There is no geographic limitation on where a travel image is captured, i.e. it may be just down the road from where you live. A tight crop head portrait is not a travel photograph. Any manipulation of a travel image should not produce an image that misrepresents the time and place.

Action Definition

An action image conveys the sense that something is happening and/or that something is in motion. A good image tells the story of why the action is taking place and/or shows the emotion of participants. The timing of the moment the image is recorded is a critical part of action photography. There is a more detailed discussion of action photography on pinkbike (http://www.pinkbike.com/news/The-Fundamentals-of-Action-Photography-2012.html)

Scapes Definition

A scape image shows a vista. Include, but are not restricted to, landscapes, cityscapes, seascapes, waterscapes and skyscapes. An image may include a single tree or building, or people but must not dominate.

Architecture Definition

The subject of an architectural image is any man-made structure e.g. windmill or bridge, it is not restricted to buildings. An architectural image will often emphases form and shape. The image may show the whole structure, possibly in its environment, or a detail of it; it may also show either the exterior or interior of the structure. Light is often a critical part of architectural photography, with details emphasised by a low angle sun or twilight use to create a pictorial composition. An image may contain people, but their presence should be incidental. The final element of architectural photography is avoiding commonly repeated compositions. There are discussions of architectural photography on Wikipedia (http://en.wikipedia.org/wiki/Architectural_photography) and

Photography Mad (http://www.photographymad.com/pages/view/guide-to-architectural-photography).

Photojournalism Definition

The Photographic Society of America's definition of photojournalism https://psa-photo.org/index.php?division-definitions [] is used:

> *Photojournalism entries shall consist of images with informative content and emotional impact, reflecting the human presence in our world. The journalistic (story-telling) value of the image shall receive priority over pictorial quality. In the interest of credibility, images that misrepresent the truth, such as those from events or activities specifically arranged for photography or of subjects directed or hired for photography, are not eligible. Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted. The only allowable modifications are removal of dust, scratches or digital noise, restoration of the existing appearance of the original scene, sharpening that is not obvious, and conversion to greyscale monochrome. Derivations, including infrared, are not eligible.*

Square Format (1x1) Definition

A square image has a width equal to its height. There are no restrictions on the subject of the image, or whether is it presented in colour or monochrome.

Letterbox Format (>2x1) Definition

A letterbox image has a width that it at least twice the length of its height. There are no restrictions on the subject of the image, or whether is it presented in colour or monochrome

Annual Competitions

The two annual competitions occur over two consecutive weeks; the first week is a PDI competition and the second week is a print competition. Each competition has seven sections which are beginners (definitions below), record (definition as for quarterlies), portrait (definition as for quarterlies), natural history (definition as for quarterlies), monochrome open (definition as for quarterlies), colour open (definition as for quarterlies) and set subject (styles from quarterlies in same year).

An external judge assesses each competition; they give each entry feedback (comments) and a mark out of 20. In each section a winning and runner-up (Certificate of Merit) image are identified. Other images may be awarded Very Highly Commended or Highly Commended.

All images entered into the annual competitions may be selected as SPS entries into L&CPU club competitions. If you would prefer that your image not be entered into an L&CPU competition, please let the Competition Secretary know.

Annual Rules

- A maximum of eight entries per author in a competition
- A maximum of five entries per author in any section
- No image can have been previously entered in a SPS annual competition
- An image can have been previous submitted to no more than three SPS merit or quarterly competitions.
- Entries together with an entry form must be submitted two weeks before a competition
- Except for final printing, images must be entirely the work of the author.

Beginners Section Definition

The beginners section is only open to members who have never won a section in an annual competition at SPS or any other PAGB affiliated club. This is an open section and there are no restrictions on the type of image that can be entered into the section.

Panel Competition

The panel competition has two set subject sections. Details of these are published in the SPS syllabus and on the SPS website. A SPS member gives feedback (comments) on each panel. A vote of the members present on the night of the competition selects the top panel in each section.

Panel Rules

- A panel comprises three or more images, each can be individually sized
- Images can be individually placed on the panel or combined before printing
- Image placement should be aesthetically pleasing with a logical flow
- Images can be surface or window mounted; most authors use surface mounting
- The size rules for a panel are the same as those for mounted prints
- There is no limit on the number of panels an author can enter, but it should be reasonable
- Entries can be submitted on the night of the competition
- The author must have taken all of the images used in a panel
- Except for final printing, images must be entirely the work of the author.

Ladies versus Gentlemen Competition

The competition has two sections open print and open PDI. A member of SPS assesses the competition; they give each entry feedback (comments) and a mark out of 20. The winning team is the one whose images score the highest total across all sections.

Ladies versus Gentlemen Rules

- A team enters 12 images in each section
- A team's entry must represent the work of at least five authors
- A maximum of three entries per author in any section
- No image can have previously been placed in a SPS merit, quarterly or annual competition
- Potential entries must be submitted to the team captain one week before the competition
- Except for final printing, images must be entirely the work of the author.

Entry Forms

An entry form must accompany entries to merit, quarterly and annual competitions. Forms are available at SPS meetings and may be downloaded from the SPS website (http://salephoto.org.uk/documents.htm). For each image entered, the form must show the image title and the section entered.

To allow the Competition Secretary to manage the total number of entries to a level that a judge can reasonably cope with on a single night, members entering more than six images must indicate entries that can be removed to reduce their total to six. The entry marked "1" will be the first removed.

Image Presentation

Digital Projected Images (PDIs)

Submitted PDIs must be jpegs that use the sRGB (IEC 61966-2-1) colour space and be in landscape format with a maximum size of 1400 pixels wide by 1050 pixels high (see notes on resizing). If an image is smaller than 1400 pixels wide or 1050 pixels high, a black boarder will be automatically added when it is projected. The filename of the jpeg must be the title of the image. The authors name must not appear in the image or in the title of the image.

Images must be submitted by email to the competition secretary (compsec@salephoto.org.uk) or by handing in a USB drive marked with the author's name at a club meeting.

Resizing Images

The procedure for a resizing an image using Photoshop is:

1. Load the image to be resized.
2. Select Image>Image Size…
   - ensure that width and height are linked (link between them is highlighted)
   - set the Width property to 1400 pixels
   - press OK; your image appears shrink on the screen
   - to bring the image back to normal size select View>Fit on Screen
3. Save as .jpg

Mounted Prints

Prints must be mounted on board with a maximum size of 400mm x 500mm and a minimum size of 375mm along one side. Prints may be surface or window mounted. In either case, care must be taken to ensure that no adhesive or tape is exposed anywhere on the front or back surface of the mount. When using window mounting, the print must be backed with a board that is the same size as the front mount, and the total thickness must not exceed 4mm. The title of the image and the section into which it is entered must be written in the top-left corner on the back of the mount. The authors name must not appear in the image or anywhere on the mount.